1: Nimuendajú E-5 (1929-1936) 1946 SO8 Timbira SO8

552 a new copper roasting pan in place of one that was no longer usable, they regarded it as my daughter, so to speak, and accordingly my sister, Kra'napą'n, transferred her name to it.

551 Nicknames, except for those bestowed by Neobrazilians and then sometimes used by the natives themselves, are rare and borne mostly by young lads and girls. Thus, one youth was called Pičanre, from Portuguese *pixano* (used to call tomcats) plus the diminutive ending; and the fat little wanton Muruwá was dubbed Tokí, from Portuguese *toquinho*, a small tree stump.

[177] All adult Rąmkõ'kamekra have been baptized by Catholic priests, some possibly more than once. They use exclusively these baptismal names in their intercourse with Neobrazilians, but very rarely among themselves—the women never, a considerable number of them having forgotten their Christian names.

No Timbira manifests any reluctance about uttering his name. Refusal to answer Neobrazilian queries on this point is due simply to the feeling that it is none of the interrogator's business or that he could not pronounce the name anyway.

ORPHANS; TREATMENT OF CHILDREN

736 855 If the mother dies, her child remains with her kinswomen, with whom it has been living since birth, though in contravention of the matrilocal principle a girl is occasionally brought up by her father's sister. The father's death does not materially affect the child's social status either, for the orphans' relatives treat them with as much amiability and benevolence as if they were their own offspring. Thanks to their matrilocal institutions the Rąmkõ'kamekra have no "poor, unfortunate orphans": a stepfather has no power to abuse them in a house that is not his, but theirs; and an "evil stepmother" simply has no close contacts with them.

All the Timbira treat their children with great patience and gentleness, never yelling at them, nor, so far as I have observed, ever beating them. Stubborn little children or those who bawl from sheer caprice—a thing of rare occurrence—are simply ignored by their parents and very soon stop.

PLAY

524 532 Little girls have relatively many toys. Their dolls are approximately cylindrical pieces of burity leafstalk, rarely of wood; they are of the length of a finger or span. They lack heads, face, and limbs, though female dolls are provided with wax breasts, a corded girdle, and sometimes corded sashes. The male dolls generally lack all decoration, being only rarely equipped with a forehead band and grass girdle. Both sexes are painted black and red or have falcon down glued on them. (See pl. 23, *i–k*.)

415 524 Practically all the domestic utensils of adults may serve as patterns for toys; one sees tiny gourd bowls and bottles, fire fans, baskets of all sorts, provender pouches, little sleeping mats and hammocks, manioc presses and strainers, carrying baskets, etc. Coiled basketry, which these Indians had completely abandoned as too complicated for practical use, was found exclusively as the technique for toy baskets at the time of my first visit. At my suggestion it was revived for utensils. [123] (See pls. 23, *k, l, m;* 24, *d–f, h, k, l*.)

857 In the bushes back of the dwellings little girls assemble in twos or threes to set up a dolls' household sheltered by little huts made of twigs and mats. Then they beg their mothers to glue falcon down on a doll couple so as to be able to get them married by laying the dolls together on a miniature sleeping mat.

Toys are the property of the child; to obtain them I had to get the child's consent.

/50 cont./

123 take place and I, apparently giving up any idea of trade, gave
126 orders to my servant to saddle the animals.
622
437 Gesticulating excitedly he then spoke persuasively to his dissatisfied people and at the conclusion of his impressive speech gave me the assurance that I would find all the desired objects in Casimba the next morning.

126

Fig. 1.

The greatest part of the collection, however, was then missing, only sixteen objects from it remaining for me; they are in the possession of the Berlin kgl. Museum für Völkerkunde. These are:

411
[824]

No. 1. Bow with seven arrows. The bow (kuhẽ́) is made with little care from black palm wood; two meters long, with a flat inner surface and convex outer surface (Fig. 1, 1). The wood of the bow tapers toward the ends, both in the width of the inner surface and in the height diameter. The arrows (krũa) consist of thin cane sharpened at one end and at the opposite end are provided with opposed feathering.

[535]
[415]
←
[824]

535
[824]
[237]

No. 2 Dance staff of black, hard wood, with a circular cross-section, tapering from the middle toward both ends. The one end bears a pendant of blue arara feathers as decoration. (Fig. 1, 2).

411

Bow cross-section.

/51/

415 No. 3. Container (marímba) made out of the fruit shell [824] of a Crescentia species (calabash tree). It is used for storing ornament feathers. (Fig. 1, /see p. 13/, 3.)

534 No. 4. Dance rattle (maraká) It consists essentially of [824] a fruit shell of a Crescentia species, pierced in the long axis by a carved wooden handle and containing some rattle-pebbles. (Fig. 2 /see p. 15/, 5.)

No. 5. Musical instrument (1) (patuwe), a kind of signal horn, consisting of a calabash fruit 54 centimeters long, hollowed out and furnished with openings on both sides, in one of which a taquara /bamboo/ tube with a blowhole on the side in the manner of our transverse flutes has been inserted as a mouthpiece by means of hard wax. (Fig. 2, 9.)

[171] [113]

1. A specimen corresponding precisely to this instrument is in the Ehrenreich Karajá Collection in the Berlin Kgl. Museum für Volkerkunde. Cf. Veröffentlichungen des Kgl. Museums für Völkerkunde, Vol. II, Nos. 1/2: Ehrenreich, "Beiträge zur Völkerkunde Brasiliens /Contributions to the Ethnography of Brazil/," p. 24.

[237] No. 6. Signal horn (hãhí). Into the taquara-tube mouth- [386] piece, which also shows a blowhole on the side, an ox horn is in- [531] serted by means of beeswax and cotton lacing which ends in red-dyed fringes about 15 centimeters long. The mouthpiece is artistically enclosed by a black-yellow plaited decoration. (Fig. 2, 2.) /Fig. 2 appears here./

301 824 No. 7. Arm rings rolled out of palm-leaf strips (batsé), to be worn on the upper arm. (Fig. 2, 12.)

386 No. 8. Dye sample (pú), urucú kneaded together with clay. 302 Used for painting the face and body. (Fig. 2, 6.)

535 No. 9. Swinging sticks (klǫ̨wa) with vulture-feather deco- [237] ration at one end. According to the interpretation of the chief, [114] which seems really rather doubtful to me, they are supposed to